

Stained Glass

EVEL
ONE

A Quarterly Devoted to the Craft
of Painted and Stained Glass



Winter 1941

.. xxxvi

NO. IV

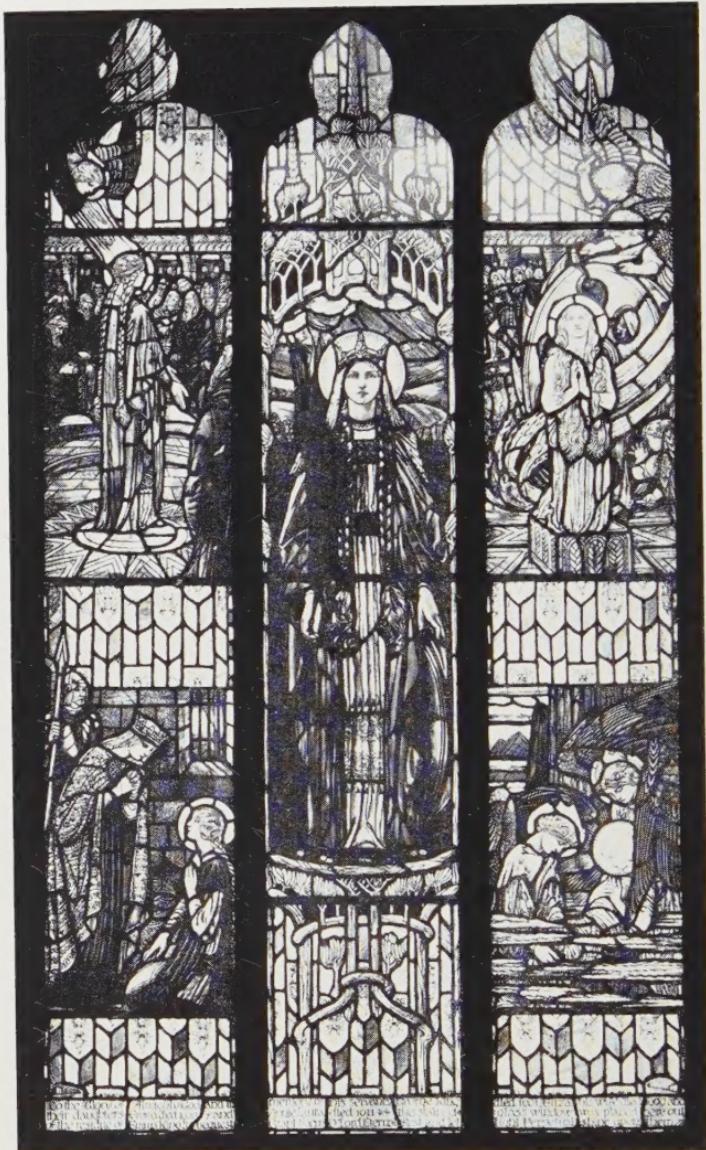
CONTENTS

Winter	1941
Editorial Notes	103
“Our Lady of the Beautiful Window” <i>E. Eugenia Skepperd</i>	105
Stained Glass Women in England, Scotland and Ireland	106
The Glazier	116
The Autobiography of Henry Hunt	118
Committee on Education	123
Code of Ethics	126
Notes — Correspondence — Comment	127

Blessed be the Lord God of our fathers, which hath put such a thing as this in the king's heart, to beautify the house of the Lord . . .

Ezra 7:27

Copyright, 1941, by the Stained Glass Association of America. Published quarterly at Concord, N. H., by the Stained Glass Association of America. Editor and Manager: Orin E. Skinner. All correspondence should be addressed to Orin E. Skinner, 37 Walden Street, Newtonville, Massachusetts. Subscription rates: \$2.00 per year, in advance. To members, included with dues. Single copies, 50c. Special price for quantities ordered in advance of publication. Advertising rates: Per issue; Display page, \$45; half-page, \$25; quarter-page, \$15; payable on insertion. Covers, special position, color, etc., on application. Advertisements of quarter-page or larger are subject to discount of 10% and 20% respectively for semi-annual and annual contracts for standing copy. Forms close on 15th of month preceding issue. All advertising copy is subject to Editor's approval before publication. Manuscripts, when unsolicited, including photos, or other material, are not returnable unless stamped self-addressed container is enclosed. The Editor reserves the right to reject or edit all matter submitted for publication.



WINDOW DEVOTED TO SAINT CATHERINE, IRCHESTER CHURCH
BY VERONICA WHALL

Sketch and Cartoon in Victoria and Albert Museum

Editorial Notes

EVENTS the world over are moving so rapidly that people in every walk of life are becoming fearful and apprehensive as to the future of civilization. In the United States, activities in labor organizations and the national defense program with its priorities and new and increased taxes, are destined to affect us all; and whether we like it or not, we will have to accept the inevitable and make the best of the troubled world in which we now live.

With such a dismal outlook, and with the prospect of being unable to secure essential materials, and perhaps finding ourselves hampered by government rules and regulations, do we not need to seriously lay our future course? Can we survive radical changes in our country, due to war, and continue our work as artists and craftsmen? The answer is emphatically, — yes.

Doubtless, we shall be forced to carry on at great sacrifice until the present war has passed, but if we are steadfast in our determination to overcome obstacles and keep an abiding faith in the future of civilization, we shall not fail.

STAINED GLASS

The old masters of painting and music created their best works when their paths were strewn with seemingly unsurmountable barriers, but they were imbued with vision and the urge to create and their works have lived through the ages. Now, in our own day, how stimulating and encouraging it is to learn that British stained glass craftsmen are still carrying on, designing, making, and installing windows. In some instances they have already replaced windows that had been blown out by bombs. That they continue their work amid the confusion and destruction of actual war is an object lesson for us. We can and will face new conditions with that same spirit of determination.

Our mission in life is to create, so let us all have faith and hope in the future of mankind. The dawn of a new era will one day become visible and with it will come the reality of a civilization in which all peoples can live and work together in harmony. We can help immeasurably to build that kind of world.

W.H.B.

“Our Lady of the Beautiful Window”

(Chartres Cathedral)

Lady of Light, most gracious and serene
With all the world's deep sorrow in your eyes,
With mother-sweetness pitying and wise,
All joy, all suffering — O mighty Queen,
The majesty of Heav'n is in your mien
As quietly you watch without surprise
Each dawn that glows, each day that flames and dies
Until a thousand passioned years lie clean.

Enthroned upon your lap you hold our King,
And on your Head are shining from above
Three rays of glory from the heav'nly Dove,
While round your throne a bright adoring ring
Of Angels kneel to worship you, and raise
Their candles and their censers in your praise.

E. Eugenia Shepperd

Stained Glass Women in England, Scotland and Ireland

THESE are not easy times for artists. When vast energies are concentrated on the so-called arts of war, the peaceful arts are neglected. But war is an art of destruction leading toward barbarism, and in times like these the arts of peace,—the creative arts—have tremendous responsibilities as the guardians of civilization.

The artists of England are contributing their full share toward a victorious termination of the war. They are mindful of their peculiar abilities dedicated to the defeat of barbarism and, after the war, to the resumed progress of civilization.

Warring England can be proud of her women artists in stained glass. Notable among them is Veronica Whall, the daughter of Christopher Whall, most capable craftsman and teacher of craftsmen. Since his death in 1924, she has continued the tradition of his studio, with the help of the assistants he had trained. Together they have created a great many distinguished works.

Miss Whall's childhood was spent in the midst of an active and interesting group of artists and craftsmen, musicians and writers. There was never a thought that she would become anything but an artist. She drew from the time she could hold a pencil and in many small ways helped her father with his work.

STAINED GLASS WOMEN

When she was fourteen, by special concession (the age limit being sixteen) she was allowed to join the London County Council night-school for classes in lettering and illuminating. Her father had a class there, but did not wish her to join it, preferring to teach her the craft of stained glass in his own studio. He used to give her small tracery pieces and minor details of windows to paint.

She had always loved fairies, and when she was sixteen this inclination was stimulated by a visit to Ireland with her father, who went to help the Irish League with their revival of craft industries. They stayed with Miss Purser, patron of Irish stained glass, of whom we will hear more later. There, "AE" gave her one of his fairy pictures, drawn from life!

When they returned to England, Miss Whall began painting fairies, and, at eighteen, exhibited four of them. They were sold for thirty pounds, — her first money. After that, she exhibited with considerable success in most of the big galleries in London and the provinces.

But always stained glass was her chief interest, and from 1922 when her father's health failed in the midst of the sad harvest of war memorials, the responsibility of the studio fell more completely upon her. Notable among her works is the memorial window to her father in the Lady Chapel of Gloucester Cathedral, completing his own great achievement there.

She has windows in Saint Catherine's Chapel of Carlisle Cathedral and in Leicester Cathedral, an extensive group in King Arthur's Hall at Tintagel in Cornwall and many others in widely separated counties of England as well as representative work in France and New Zealand.

STAINED GLASS

Miss Whall has sent us a delightful little *memoir* of associations with her father and with English stained glass. It was intended to serve as notes for the preparation of this article, but it is so charmingly written that we have begged permission to share it with you in a later issue.

It is difficult for us to disassociate Wilhelmina M. Geddes from Dublin and the Tower of Glass, although she set up her studio in London a number of years ago.

She was born and raised in Ulster. Her art studies began at the age of fifteen and consisted chiefly in working from the life, with a few lessons with Orpen in Dublin. There she joined the famous Tower of Glass group at the invitation of Miss Purser, but for whom she might never have thought seriously of glass.

Most of her work there took the form of war memorials. Perhaps the foremost of these is the window presented by His Royal Highness, the Duke of Connaught to the Governor-General's Chapel, Saint Bartholomew's Church in Ottawa. This window alone, gives her an enviable position among modern artists.

Most of her work is distinguished by figures of more than life size, skillfully handled in a direct, vigorous manner, gracefully offset by charm of detail and color harmonies. She designs directly in the glass, recutting a good deal and painting her own work. As a result, her production has not been large in quantity. One of her most significant recent creations is the King Albert Rose Window, erected in his memory above the south door of the reconstructed Cathedral of Ypres in 1938.

STAINED GLASS



MOSES

ONE OF A GROUP OF WINDOWS IN ROSEMARY STREET
PRESBYTERIAN CHURCH, BELFAST. BY WILHELMINA M. GEDDES
Figure about twelve feet high

STAINED GLASS

For many years, Florence Camm has been a leading spirit in the studio of Thomas William Camm of Smethwick, near Birmingham. Her brilliant and gracious work is marked by infinite refinement of detail. She delights in history and legend. For instance, her windows in the assembly hall of Halesowen Grammar School, reveal a minute attention to historical study; and her drawings for a window, relating the story of Dante's epic devotion to Beatrice, in the English House at the Turin Exhibition in 1911, are designed with loving care.

The legend of Sir Galahad and the Holy Grail is a favorite theme and the Camms are represented by a panel devoted to this subject in the Art Museum of Cleveland, Ohio.

Barbara Batt received her introduction to stained glass at the London Central School of Art. She is especially interested in domestic design, although she has undertaken some ecclesiastical commissions. She uses heraldry to good purpose, and enriches simple leaded panes with decorative flowers and herbs, quaint animals and symbols of the seasons. A characteristic panel is devoted to a procession of mounted figures from the *Canterbury Tales*.

Two interesting windows by Caroline Townshend and Joan Howson were reproduced in the *Journal of the British Society of Master Glass-Painters* in 1939. One is in the Chapel of Empire Memorial Hostel for Seamen, Limehouse; and the other, a heraldic composition, is in Saint Nectan's Church, Hartland, North Devon.

Going north to Scotland, we find in Edinburgh, two distinguished designers in stained glass, Margaret

STAINED GLASS WOMEN

Chilton, R.W.A., and Marjorie Kemp. They work together, although one alone assumes the responsibility for the design of an individual window, and there is a marked difference in their style.

E. W. Twining reproduces two of their windows in his book,* and one of these — designed by Miss Chilton — previously appeared in the *Journal of the British Society of Master Glass-Painters*.

It is a two-panel window of distinctly modern character in the United Free Church at Cockenzie, near Edinburgh. Based on the first verse of the one hundred and twenty-seventh Psalm, it is full of significant detail and symbolism.

The other, designed by Miss Kemp, is in the Minister's Daughter's College, Edinburgh. It, too, is marked by a modern technique, — direct, though not eccentric. The field is composed of Norman Slabs in lovely textures, nearly all white, accented with small color panels.

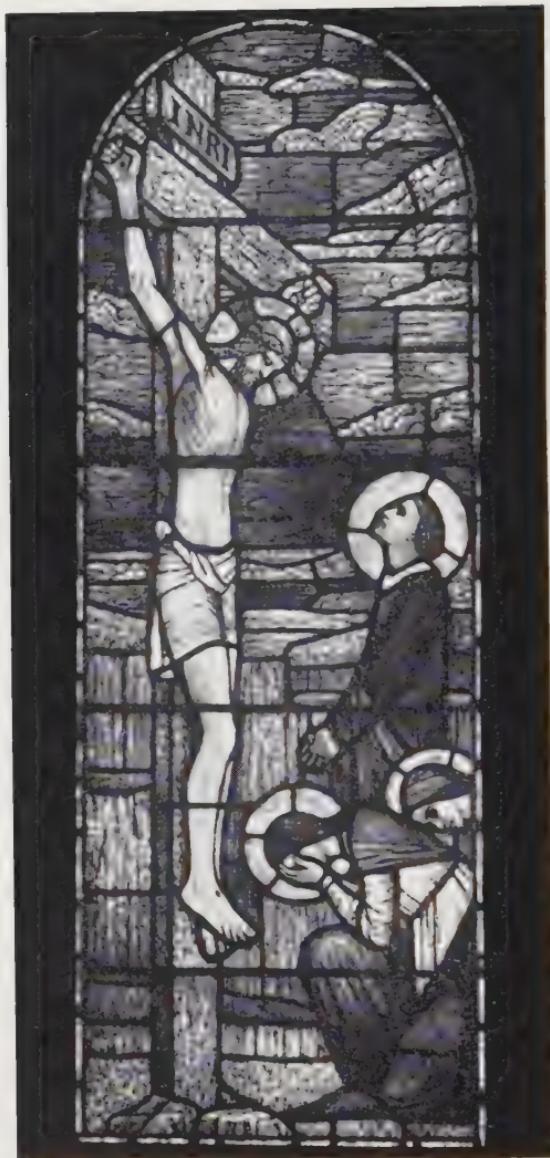
Saint Philip's Church in Montreal is fortunate in possessing one of their windows, designed by Miss Chilton.

In Ireland, the group of artists and craftsmen, known by the Gaelic name meaning "Tower of Glass" has long held the admiration of lovers of stained glass.

It was founded in 1903 by Sarah H. Purser, R.H.A. Herself a portrait painter of distinction, she recognized the need of a handicraft revival in her country, and wholeheartedly threw her energies into the cause. She formed a coöperative studio, in which each designer carries out his work independently under his own name. A community of craftsmen has developed,

* *The Art and Craft of Stained Glass*, Isaac Putman and Sons, New York.

STAINED GLASS



WINDOW IN SHANKILL CO. DUBLIN
BY CATHERINE A. O'BRIEN

STAINED GLASS WOMEN

all of whom have done distinguished work, untouched by commercialism.

Miss Purser celebrated her ninetieth birthday early in 1938, but she still takes a keen interest in the work of the Society.

It is well represented in this country by a group of eight windows in the Chapel of the Sacred Heart Convent at Newton, near Boston; and ten in the Brophy Memorial of the Jesuit College, Phoenix, Arizona.

Windows by Evie Hone and Catherine O'Brien in the Irish Pavilions at the New York World's Fair, were discussed in the Autumn, 1939, issue of *STAINED GLASS*, and Miss O'Brien's work was illustrated.

She was born in County Clare and spent her early years there. Even as a small child she drew and painted the animals on her father's estate. She received her first drawing lessons from a teacher who made weekly visits to a convent in Ennis. Later she attended the Dublin Metropolitan School of Art, studying drawing and painting from life, and designing textiles. There she was awarded a three-year scholarship in stained glass under A. E. Child, the director of the Tower of Glass, who taught her the fundamentals of the craft.

Notable among her works in Ireland is the great east window in Leighlin Cathedral. She also has windows in England, the United States, Smyrna and Singapore.

Evie Hone started out to be a painter, studying first in London, and then in Paris, and exhibiting in both cities.

She became interested in stained glass and joined the Tower of Glass in 1935. Her ability became in-

STAINED GLASS



WINDOW IN BLACKROCK COLLEGE, DUBLIN
BY EVIE HONE

creasingly apparent, and she was commissioned by the Irish Government to make the large window symbolizing the four Provinces of Ireland for the pavilion at the New York World's Fair. Since then her time has been largely occupied with other government commissions for windows in garrison churches at military barracks in Dublin and Cork.

Ethel Rhind studied at the Belfast School of Art, and at the Metropolitan School of Art in Dublin where, for four years, she held a scholarship in mosaic and stained glass work. She joined the Tower of Glass group in 1906, and has designed and executed many windows in Ireland, England, Canada, India and the United States.

She introduced the use of Opus Sectile for Stations of the Cross, and her set in Spiddal Church, County Galway, the first in this material to be made in Ireland, is much admired. Perhaps her most notable work in this medium are three large panels in a lead-

STAINED GLASS WOMEN

ing bank in Singapore.

Beatrice Elvery — now Lady Glenavy — was one of the earliest members of the Tower of Glass group, and although she has always been as much interested in sculpture and painting as in glass, she has many noteworthy windows to her credit.

She had spent her time at the Dublin School of Art, at modeling, and had hoped to go to Paris and become a sculptor. But Miss Purser persuaded her to join the newly formed group, and she went back to Mr. Child's class to study stained glass.

Since her marriage her chief interest in art has been with painting in oils.

O.E.S.

The Glazier

THIS reproduction of an ancient wood engraving by Jost Amman is a companion to *The Glass Painter* in our issue of Autumn-Winter, 1938.

It is from *Das Ständebuch*, and it also appeared in Salzmann's *Mediaeval English Industries*.

Amman was a Swiss artist who lived at Nüremberg and helped that city to gain the reputation of being the leading art center of German culture in the Sixteenth Century.

Amman's productiveness was remarkable. His drawing is spirited and his delineation of the details of costume and furnishings is minute and accurate. A series of his copperplate engravings of kings of France, with short biographies, appeared at Frankfort in 1576. He also executed many of the wood-cut illustrations for the Bible published at Frankfort by Sigismund Feierabend.

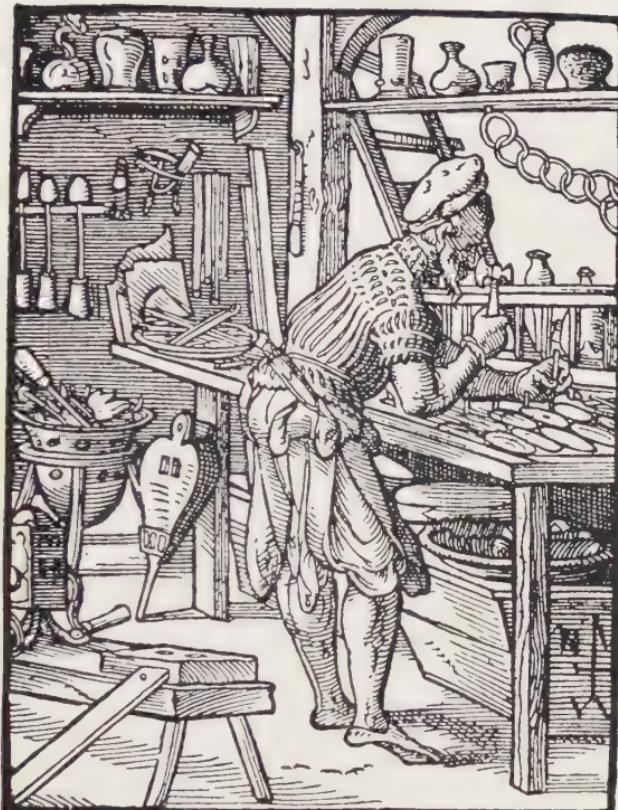
Paintings in oil and on glass are attributed to him, but no specimen of these is known to exist.

The rhyme by Hans Sachs is freely translated:

A glazier I've been for many a year,
From many fine glasses I've quaffed my beer;
And for my rare old vintage wine,
The glass of Venice, crystal clear.

I glaze for Church and Baron's hall,
And quarry windows great and small.
Who ever needs me finds me here;
Who seeks my wares shall beauty call.

Der Glasser.



Gin Glasser war ich lange jar/
Gut Trinckgläser hab ich fürwar/
Veyde zu Bier vnd auch zu Wein/
Auch Venedisch glässcheiben rein/
In die Kirchen / vnd schönen Sal/
Auch rautengläser allzumal/
Wer der bedarff / thu hie einkern/
Der sol von mir gefürdere wern.

The Autobiography of Henry Hunt

Please note that this is an autobiography. Henry Hunt is, by no means, dead, — on the contrary! This straightforward account of the experiences of one of our pioneers, — and our new Life Member — casts significant side lights on the evolution of the craft through the latter half of the nineteenth century. We are happy to have this outline of Henry Hunt's adventures while he is with us.

MY FATHER was apprenticed as a glass painter to one Wilmshurst. In his day, that meant practically everything connected with stained glass, — grinding the color, making stain, cutting, glazing, and even knocking out the clinkers left in the fire pot of the kilns — the fuel being coal. The first position he received, after serving his time, was as a cutter and colorist, which he continued to be until his death.

In one of his positions he became acquainted with a nursemaid to a younger generation of stained glass men, — their family being in business since the late 1700's. He married her and she was my mother.

I was born in London in 1867, the middle one of nine children, and attended All Saints' Parochial School. The schooling I received was very up-to-date for that day and age, as were the lickings I used to get from the men teachers. Although I learned fast, I was never very tractable.

At the age of twelve, having reached the highest point in that tuition, I told my father I was going to

THE AUTOBIOGRAPHY OF HENRY HUNT

quit school. He said if I would not go to school, I should go and find a job and get the "corners knocked off me," which I promptly did. Toting rolls of wall-paper around London on my shoulder, or three or four rolls by trolley (not electric), I stayed at that job a couple of months. Then I got a job with a man who wanted to apprentice me in his business, but about that time my father said I was ready to go into stained glass.

He gave me some materials and preliminary instructions, and the following Monday I started, fully equipped with tools such as diamond, lathakin, and everything else in the line of instruments. I was told, — there was the glass, there was the lead, — go ahead and see what I could do. I found the angle to use the diamond correctly, and amused myself by cutting strips of glass and lead, glazing a little panel, laying the leads down tightly. Then, turning it over, I asked the man at the next bench what I was to do next. He said, "let me see your soldering." The fact was, I had not soldered it, but had turned the panel over unsoldered!

The first things I had to glaze were the tracery pieces of church windows. From that I progressed to the more intricate shapes, and believe me, that was good training when you consider that all work was glazed in flat leads with $\frac{3}{4}$ flat outside. After being at work for about a week, my father asked me how I liked it. I said I would rather be a glass painter or carpenter, but he told me I would be neither.

We did practically all church work, in the various styles according to architectural periods. There was about an equal number of cutters and glaziers, to glass painters. Having a free rein to go and see the various

STAINED GLASS

processes, I was still of the opinion that I would rather be a glass painter or designer. So in the evenings I stayed home and fussed around designing quarry patterns, and once produced a cartoon of the Miraculous Draft of Fishes. I was greatly helped by a glass painter, who criticised my efforts. Finally after about a year, he decided he would go in and see "Snich" (that was the nickname for the boss). It so happened that "Snich," who was away on a trip, suddenly died and was fetched back in a coffin. That wound up any aspirations I might have had. His death led to many changes, among which was the installation of a foreman. Previous to this there had been none in the shop.

The new foreman had no use for me, or I for him. I guess I was not easy to handle, and finally when I was out over time he told me I had better go and get another job. He said that if I had been a good boy I could have had a job there for life, — to which I replied that I did not want it. So then to look for a job. There were some good shops, some far from good. One of these, I found out afterwards, was called the "Flea pit," — a place where the derelicts and the bums could find a job, cutting and glazing piece work. One day of that was enough for me.

In my next job I was taken on as an extra for a few weeks, while the foreman was sick. I was let loose on Christmas Eve 1888.

In March 1889, I shook the dust of the old sod off my feet, and landed at Castle Garden, possessed of the large sum of twenty-three dollars and some cents. I wanted to have twenty-five dollars when I arrived here, but a few beers and other items on the voyage depleted the amount.

THE AUTOBIOGRAPHY OF HENRY HUNT

One of the first places I applied for a job was J. & R. Lamb's, whose foreman at that time was a man named Charles Graham. I had a letter of introduction to him from my Uncle. Graham told me he had nothing for me, and that he had advised my uncle to tell me not to come. I thanked him, and replied that I was here, anyway. I found a position with a man named Passarge on DeKalb Avenue in Brooklyn. After working three days he handed me five dollars and said he would give me ten dollars a week if I liked. I told him I didn't like.

I next went to Belcher's in Newark, working about fifty-nine hours at fifteen dollars a week. He asked the fellows to work Decoration Day morning, and said he would take us to the ball game in the afternoon. That is where I saw my first ball game; Jersey City playing Newark. When that job played out, I got another in New York with the old Decorative Glass, — Calvin and Wright, at eighteen dollars a week. While there I had my first lesson in cracked jewels. Some work was expected there that didn't materialize, and I was let loose again, going to Colgate's at fifteen dollars a week, fifty-eight hours. I left there on my own accord to work for Lathrop's, fifty hours a week for eighteen dollars. Little Ernest Zeiger was the foreman, — good little square shooter.

In September 1889, I went to Pittsburgh to open a new shop. There was a discussion as to the hours, and I was instructed to work the same as the other shops in the city. I asked what they were, and was told fifty-five. As a matter of fact it was fifty-nine hours. I set the hours at fifty-two and one-half. In 1891, we moved the shop to Boston, and while there I received an offer to take entire charge of Phipps and Slocum's,

STAINED GLASS

where I was to collaborate with Mr. Harry Goodhue. I accepted the position, but later decided to stay where I was, — possibly to my loss.

In 1893 we moved the shop back to Pittsburgh, and in 1906 I started in business for myself despite the fact that I had been offered a position with William Willet to take charge of his studios. I told him that I wouldn't last there two weeks. He replied that I had never worked for them and I said that I didn't intend to.

In 1910 the Glass Association held an executive committee meeting at Pittsburgh. They invited all the stained glass men to a luncheon, and I happened to be the only one who accepted the invitation. Of the men at that meeting, I am the lone survivor. Strong sales pressure to join the association was applied by President Speier of Philadelphia, aided by that dynamo of energy, Joe Flannagan, the secretary, and others. So, I became a member, — an act which I have never regretted, for it broadened my vision, and established friendships and pleasant memories that I treasure greatly. Benefits you receive from your association membership are measured by your honest effort to advance the craft, and play fair with your fellow men, be it employee or competitor.

Committee on Education

THE first meeting of the new Committee of Education was held in New York on Friday, October third, 1941. The full membership was present, — Henry Lee Willet, Wilbur Herbert Burnham, ex-officio, and Harold Rambusch, Chairman.

Their first problem, requiring immediate attention, was related to an invitation from the Women's National Institute to exhibit with them in their eighteenth annual Exposition of Arts and Industries held at Grand Central Palace in New York City from October twenty-seventh to November first. This invitation was received by Mr. Willet, who is a member of their Advisory Committee.

It was agreed that we should arrange and equip a booth 14' x 22' which they offered to us at the nominal charge of \$1.00; also that we would exhibit one window as well as a considerable number of sketches and cartoons, and make an effort to have a continual demonstration of cutting, glazing, leading and possibly painting. Inasmuch as there was no time to approach all the members, it was agreed that Mr. Burnham and Mr. Willet would supply groups of sketches and cartoons and that Mr. Rambusch, being in New York, would lend a window for display. As this exhibition was undertaken in the interests of the Stained Glass Association of America, and as no opportunity could be given to other members to send material, the sketches, cartoons and the window were exhibited anonymously.

STAINED GLASS

The Stained Glass Union in New York agreed to have a man on hand from two o'clock in the afternoon until eleven in the evening demonstrating the craft. They did this without compensation and the Committee therefore decided to have the title sign of the booth: "The Stained Glass Association of America in collaboration with Stained Glass Workers' Local 520."

There still remained the problem of glass, lead and other material which Mr. Nadler of the Daprato Studios agreed to donate. Copies of our publication, *STAINED GLASS*, were on exhibition and sale.

Although the time was short, the exhibition was arranged in a creditable manner. Mr. Willet reports that it was successful in the amount of interest created. It was well attended and the men from the Union said that they were swamped with people and questions.

AT THE same meeting, — in pursuance of suggestions made at the Convention, — a Code of Ethics was formulated and will be found immediately after this report. It was decided to seek Mr. Maginnis' advice and also, if possible, to get the endorsement of the American Institute of Architects, but time was not immediately available, and a temporary draft was printed. Copies were distributed at the exhibition. It is a four-leaf folder including the names and addresses of the members of the Association and names of the Associate Members.

Mr. Maginnis has answered in the meanwhile, suggesting that this matter should be brought directly before a meeting of the Board of Directors of the Octagon, which one of the Committee members

COMMITTEE ON EDUCATION

will attend. Then, with such changes and alterations as may be indicated, the Code will be reprinted in larger number. It is contemplated sending two copies of the present issue to each member of the Association and one copy to each Associate Member.

THE question of the brochure was also brought up and it was decided that it would be gotten out in format similar to STAINED GLASS; that it would contain a reprint of the Code of Ethics, and a bibliography; in addition to a series of articles as follows:

Introduction	Dr. Ralph Adams Cram
History of Stained Glass	Wilbur Herbert Burnham
Design	Joseph G. Reynolds
Glass	William Blenko
How a Window is Made	Henry Lee Willet
Light, Color and Optics	Orin E. Skinner
The Church and the Window	Harold W. Rambusch
A simple outline of the things to be considered in buying a window	Henry Lee Willet

Most of the people who have been selected to write these articles have accepted and the work is under way.

In the discussions of the Committee, acknowledgment was made to Mr. Connick for the tremendous contribution he has made toward an increased recognition and appreciation of stained glass, and it was felt that the Association as a whole must make every effort to carry on this work. This exhibition and the proposed brochure are efforts of our Association to continue to create interest in stained glass and to popularize our craft.

HAROLD W. RAMBUSCH,

Chairman, Committee on Education

The Stained Glass Association of America Code of Ethics

INASMUCH as the Stained Glass Craft is one of the handmaids of Architecture, this Association favors the principle of architectural direction in the matter of the selection and purchase of stained glass.

We believe that the best interests of the client and of the craft are served when the number of craftsmen invited to submit sketches is held to the smallest possible number with a maximum of three bidders.

We believe that ideal conditions will prevail when only one craftsman studies the problem with the Architect and owner. This condition fosters mutual confidence as well as the most practical and economical procedure. Should this craftsman fail to satisfy the Architect or owner with his sketches, he should be willing to withdraw, without compensation, thus permitting another craftsman to enjoy the full coöperation of the owner.

When more than one craftsman is invited to submit sketches, we urgently recommend issuance of a formal invitation giving the following information:

1. The names of the craftsmen invited.
2. The price per square foot or the price per window contemplated.
3. The size and number of sketches required.*
4. The date on which submissions are to be received.

* Any one of our members will be glad to assist in the setting up of a budget and will give advice as to the practical size and number of sketches needed.

Notes—Correspondence—Comment

Window by Edward W. Hiemer and Company

ANOTABLE window, designed and made by Edward W. Hiemer and Company, illuminates the Church of Saint Michael in Lowell, Massachusetts.

Its decorative motif springs from the Book of Kells, the ancient volume of the Gospels still to be seen in the Library of Trinity College, Dublin. The Reverend Father Francis L. Keenan, D.D., pastor of the Church had studied and admired that celebrated manuscript which was probably made in the fifth century by monks of Saint Columba. It gets its name from the town of Kells in Meath, where it was formerly preserved in the abbey-church.

Characteristic scrolls run through the three panels of the window. They form patterns of endless lines symbolical of eternity and infinity. Shamrocks woven into the design are not part of the old Celtic ornament, but are a later symbol of the Trinity and the evergreen faith of the Irish people.

The dominant note of the entire window is the victory of Christ through the Resurrection. A brilliant, glowing Celtic cross in the central panel represents victory by love over the world which is symbolized by the circle. Upheld by the cross, it suggests the same victory in time that Saint Michael won in eternity.

STAINED GLASS



WINDOW IN SAINT MICHAEL'S CHURCH, LOWELL
BY EDWARD W. HIEMER AND COMPANY

NOTES—CORRESPONDENCE—COMMENT

The Archangel's flaming sword at the center, itself a cross, represents his victory over the dragon, which is Lucifer. The arms of the sword support the scales of justice.

The cross is enriched with a pattern of passion flowers, five-pointed for the nails, purple for His blood and blooming three days, symbolizing the time before His resurrection. Two peacocks at the base are symbolical of immortality. They feast on the grape, drawing deathlessness from the victorious blood of Christ.

The field around the cross is colored in shades of pure blue from aquamarine to the deepest tones, to symbolize fidelity. In this field, red-bordered circles enclose small crosses. The ruby represents the sacrifices of the Church and the varied forms symbolize the crusaders, the four Gospels, and the cross of Malta.

Gold throughout the design suggests the virtue of Charity,—love of God and neighbor.

In the lower part of the window is the Lamb of the Apocalypse, holding the book of seven seals, symbolizing the completion of Christ's victory.

In the circle above is the sacred monogram, I.H.S. and the cross. Below is the Alpha and Omega and the Chi Rho.

The border of shamrocks is accented with the cross of Iona,—where Saint Columba labored.

The supporting panels at either side contain the symbols of the four Evangelists; the Winged Man — Saint Matthew, who wrote of the human descent of Christ; the Lion, — Saint Mark, who begins his Gospel with the “voice of one crying in the wilderness;” the Sacrificial Ox, — Saint Luke, who begins

STAINED GLASS

with the sacrifice of Zachary; and the Eagle, — Saint John, who soars aloft in the very eye of the Sun.

In the lower right corner of each window is the coat of arms of the family to whose memory it is dedicated.

The central window is a memorial to the Reverend John J. Shaw, who was pastor of Saint Michael's from 1930 to 1939.

It happens that the chief charge of his arms is the Phoenix, a type of the resurrection.

To the Memory of Pocahontas

ON Thursday, July the sixteenth, 1914, at Gravesend, England, the most ambitious work that the Virginia Society has hitherto undertaken, was completed with an interesting and eloquent ceremonial.

For years it had been the desire of the Virginia Society to memorialize the heroic and unselfish Princess Pocahontas within the historic walls of Saint George's Church at Gravesend, under the chancel of which her ashes lie.

This wish had at last been accomplished, and two splendid stained glass windows are the witnesses of the courage of Pocahontas and her love for the Anglo-Saxon who sailed the sea to plant and reap in a new land which they called Virginia.

The occasion marked by the unveiling of these windows was brilliant and remarkable. Brilliant in its brave show of distinguished gentlemen, well-known gentlewomen, representatives of the Army and Navy, and last, but not least, high officials of the Church of England. Remarkable, inasmuch as this array of "world-worthies" had gathered at Gravesend to honor the memory of the daughter of a savage

NOTES—CORRESPONDENCE—COMMENT

king, whose heroic unselfishness could not be surpassed by the Daughter of a thousand Earls.

The scene was rare, the town of Gravesend was *en fete*, and English and American flags fluttered everywhere. All available space in Saint George's was filled by noon, when the imposing procession of especially honored guests filed slowly in. First the Bishop's Chaplain with the crozier, then the Bishops and Clergy, glittering officers of the United States Navy, the Mayor and Aldermen in their imposing official robes and the stately mace-bearer in his.

The Right Reverend the Lord Bishop of Rochester conducted the simple but touching service.

The oration was delivered by the Honorable Walter Hines Page, American Ambassador to Great Britain.

The windows by James Powell and Sons, displayed in glorious tints the exquisite biblical characters — Rebecca and Ruth. Rebecca being significant of the Christian name of the Indian Princess; and Ruth conveying her immortal sentiments, "Whither thou goest I shall go: thy people shall be my people and thy God my God."

From the records of the Virginia Society of the Colonial Dames of America.

Reassurance

Dear Mr. Skinner:

A STATEMENT in your fine article on women in the craft tempts me to raise a question for the sake of the shuddering glassmen who could only look with horror on glass fever attacking women's colleges. You were so "American" as to generalize on the two or three unique instances and form the quite natural conclusion that we three indicate a "trend." Personally, I can only say that glass work is impossible

STAINED GLASS

in any college art program. The two colleges where I have seen it done do only very tiny medallions and do it as an adventure and not as a set program in the course of events, and do the work only in spurts when student enthusiasm has been pushed to the limit. I was asked recently to do the stained glass display case in a series of craft exhibits of a how-to-do-it nature. Since these cases were to circulate in schools and colleges, I refused, explaining that for schools to imitate us would be disastrous because we can do what we do mainly because we are not a school. Studio Angelico is a collection of workshops where the apprentice system prevails. Besides the glass we must think about book making, weaving, fresco, metal working, ceramics, a scriptorium, an advertising service and such like. We happen to be on a college campus but we long ago rebelled against pedagogical definitions for the arts. So I hasten to assure you that there is little danger that glass work will be generally relegated to the status of school prattle. As I see it, the main intention of the schools that have handled glass is more toward understanding than technical experience. Bid your fellow-craftsmen, "Fear not!"

Respectfully yours,

SISTER HELENE, O.P.
Studio Angelico

Connick Speaks at Teacher's Conference

THE meeting of The New England Association of Teachers closed with a luncheon at the Hotel Kimball, Springfield, with Professor George B. Franklin of Boston University, President of the Association, presiding. Speakers included Dr. Roswell G. Ham, President of Mount Holyoke College, Dr. C. J.

NOTES -CORRESPONDENCE—COMMENT

Connick of Boston, stained glass artist, and Professor William T. Simpson, of Springfield College.

Dr. Connick, who spoke on "The Poetry of Light and Color," said, "the great twelfth century artists in stained glass had that feeling about the beauty of the world that the sympathetic heart gets from Nature. The stained glass craft is, more than any other artists' medium, a natural, and the great masterpieces in glass which are now underground in France will still sing, when they are set free again, of sunrises and sunsets and rainbows and running streams and glaciers and all the great vibrating loveliness that so touches the human heart with the belief that what is excellent is permanent. They had their own way of being poets and we, who love the craft today, also appreciate that the poets have their own way of doing just what the great masters of stained glass in the middle ages did so wonderfully well. It is not strange that I associate poets with the light and color of Nature and of Nature's own medium, stained glass. It is not strange that I think of the poets in terms of color."

From a report of the Conference of the New England Association of English Teachers. Springfield Union and Republican, November 9, 1941.

Cover Print

THE upper portion of the dominant east window in Trinity Chapel, Canterbury, is devoted to Pentecost and surrounding antetypes,— the Giving of the Law, the Ordination of Deacons, and the First Council. The two lower circles, related to the medallion below, are types of the Ascension,— the Sundial of Ahaz, and the Ascension of Elijah. At the top is the dominating figure of Our Lord in Majesty.

STAINED GLASS

All but the last are ancient and unrestored.

"This window is menaced on each side by light that bursts from great areas of clear glass. Sometimes on grey mornings it seems to avoid that surface light, and itself to become a masterly curtain of light and color."*

From Mr. Connick's collection of color plates.

The Hearst Sale at Gimbel's

THE great Hearst sale at Gimbel Brothers continues on its amazing way. Starting with about half of the William Randolph Hearst collection in February, its two months' run was doubled and then booked for an additional solid year.

In May the remains of the Clarence H. Mackay collection were added and, with other aggrandizement, it is estimated that by the end of this year the sales of objects from the combined collections will total \$5,000,000.

The ballyhoo has been tremendous. The *Saturday Evening Post* has a comprehensive analysis of the whole project in its issue of November first.

The stained glass is a heterogeneous assembly indicative of no particular taste, mostly dating from the Renaissance, but with occasional early pieces of considerable merit. It is, of course, poorly shown, but much of it is marked at bargain prices and it is selling.

People who have cherished secret longings to possess a fragment of ancient stained glass are gratifying those ambitions, smaller collectors are adding to their treasures, and panels — some of them good — are going into chapels, churches and museums from Maine to California.

* Charles J. Connick, *Adventures in Light and Color*.

NOTES—CORRESPONDENCE—COMMENT

The Bishop had his Joke

“WE were going out in a tram in Boston, where they do not start as a rule 'till the vehicle is crammed with strap-hangers, and we both had to strap-hang, 'till presently Bishop Brooks called my attention to a seat just left vacant behind me which I could occupy. I begged him to take it.

“‘No’, he said, ‘you would be more popular in that seat than I’ (He was six feet four high, and broad in proportion).

“As he was obdurate I yielded, saying, ‘If I see you standing while I am seated I shall feel a brute.’

“‘Well,’ he said, ‘that will be a nice little change for you.’”

From an account of a Boston visit related to his work in stained glass for Trinity Church, in “Reminiscences of My Life” by Henry Holiday. London, — William Heinemann, 1914.

Bibliography

GLASS: A Brief History and Directions for Amateur Glasscraft. *A Girl Scout's handbook*. Brief articles by Herbert Spiers, George D. Spiers and others.

NICOLAS: NEW GLASS FOR OLD WINDOWS. By Rosamund Frost. *Art News* (New York), October 15, 1941.

SINGER IN LIGHT. By Rollo Walter Brown. *University Review* (Kansas City), October, 1941.

S. A. BENDHEIM CO., INC.

16 Horatio Street, New York, N. Y.

Off Eighth Avenue and 13th Street

Antique Glass

CATHEDRAL

OPALESCENT

COLORED SHEET—Pot and Flashed

OPAL—Pot and Flashed

TINT GLASS

ENGLISH CROWN BULLIONS

RONDELS

NORMAN SLABS

SHEET AND MARINE ANTIQUES

Sole Representatives for

Eastern Representatives for

BLENKO

KOKOMO

ANTIQUE GLASS

OPALESCENT GLASS CO.

Large and Well Assorted Stock in New York

CATHEDRAL GLASS OPALESCENT GLASS

OVER FIFTY YEARS of experience in the manufacturing of cathedral and opalescent glass has given us an understanding and appreciation of the problems involved in the creation of stained glass work, assuring you of the most careful selection and matching of colors.

Your inquiries will receive our personal and prompt attention.

KOKOMO OPALESCENT GLASS CO.
Kokomo, Indiana

*Eastern Representatives
with Complete Stock*

S. A. BENDHEIM COMPANY
16 Horatio Street
New York, N. Y.

LEO POPPER & SONS

143-145-147 Franklin Street, New York

Chance's
Broad Reeded, Chevron Reeded, Flemish

OPALESCENT GLASS

CATHEDRAL

Hammered, Smooth

Granitic, rippled, and other pattern glasses
Sheet glass and Antique sheet glass in
white, tints and colors

ANTIQUES GLASS

*Chance's English Antique, German Antique
Reamy Antique, Celtic, Venetian*

Heaton's vitreous permanent glass stainers' colors
Flashed opal, Bluelite, Amberlite,
rondels, slabs, bullions

FLASHED SHEET & POT METALS

Ruby, Blue, Yellow, Purple, Green, Opal

LEO POPPER & SONS

143-145-147 Franklin Street, New York

FLUTED

BELGIAN OPAL

Clear Only

Single and Double

SANDED RUBY

ENGLISH DOUBLE ROLLED

Whites, Tints, and Colors

Crackled glass

GENUINE ENGLISH CROWN
GLASS

Copper foil, imitation cut jewels, pressed jewels,
glass rods, lead ornaments

We are continually receiving special glass for
windows, lamp shades, tiling, photographic,
optical, electrical, and all mechanical and
scientific uses

WE DESIRE to emphasize the fact that we are the Sole Selling Agents for, and carry in stock the complete line of

HANCOCK'S CELEBRATED GLASS COLORS

ATMOSPHERIC PROOF

Known so to be from successful use over a period of more than one hundred years. Made by

MESSRS. JAMES HANCOCK & SON

(Diglis Ceramic Art Color Works) Worcester, England

TRACING BROWN No. 1

UMBER BROWN

BISTRE BROWN

RED, for flesh, etc.

TRACING BLACK No. 61

ANCIENT BROWN

Packed in one-pound sealed packages bearing the Hancock Label as well as our own: None genuine unless so packed.

We also offer

A COMPLETE LINE IN ALL COLORS

Black, Brown, Blue, Green, Ruby, etc., of

OUR OWN MANUFACTURE

Our SILVER STAIN, ORANGE INTENSE, can be used on all kinds of glass.

FRENCH BRUSHES, ENGLISH STIPPLERS,
BLENDERS, OILS, MEDIUMS, ETC.

Catalogue sent on request

L. REUSCHE & CO.

Factory and Mailing Address

2-6 LISTER AVE.

NEWARK, N. J.

The Paul Wissmach Glass Co., Inc.

Manufacturers of

Opalescent	Rippled
Double Rolled	Flemish
Hammered Cathedral	Moss
	Neo-Flash

Seedy and Single Rolled Marine Antique

Special Cast White Opal, Used for Signs,
Lighting Effects, etc.

Double Rolled, Single Rolled and Seedy

Made to Stand Fire

ALL MADE IN THE U. S. A.



General Office and Factory:

Paden City, West Virginia

*Producers of the Greatest Variety of Rolled Colored
Sheet Glass*

NATIONAL METALLIC SASH CO.

3440-44 W. Lake Street
Chicago, Illinois

A Perfect Ventilator at Last

THE WEATHERTIGHT SPECIAL

(Patented Oct. 27, 1917)

Made exclusively by us, and conceded by those who have seen it, to be the best ventilator on the market.

WE LEAD, OTHERS FOLLOW



CAME LEAD WIRE SOLDER

WHITE METAL ROLLING & STAMPING CORP.

80-84 MOULTRIE ST.
BROOKLYN, N. Y.

ALL OUR PRODUCTS WHICH INCLUDE HOLLOW
HEART-RUSTIC-ANTIQUE CAMES & SOLDER
ARE MADE OF VIRGIN METALS ONLY

BRANCH FACTORY
95 REYNOLDS AVE.
PROVIDENCE, R. I.

SAMPLE BOARDS
FURNISHED
UPON REQUEST

Members are urged to reciprocate the support of these responsible advertisers

BUY AMERICAN MADE GLASS

BLENKO GLASS COMPANY

MILTON, WEST VIRGINIA

MANUFACTURERS of

*Blenko Antique**Patented May 4, 1926*

Norman Slabs



Spun Rondels

Sole Agents for United States and Canada

S. A. BENDHEIM CO., INC.

16 Horatio Street, New York, N. Y.



CHICAGO METALLIC SASH CO.

2112 Ogden Avenue, Chicago

MANUFACTURERS OF
METAL MOULDINGS FOR GLASSWORK
GALVANIZED COLD ROLLED STRIP STEELCHROMIUM AND STAINLESS STEEL
MOULDINGS FOR MODERN DECORATION
METAL COVERED WOOD MOULDINGS

Write for Catalog

ROSSBACH & SONS, INC.

Manufacturers of

VENTILATORS AND CASEMENTS FOR CHURCH WINDOWS

512-520 SOUTH WASHTENAW AVENUE

CHICAGO, ILLINOIS

PHILADELPHIA METAL WINDOW FRAMES CO.

SUCCESSORS TO P. DEISSLER & BROTHERS — PHILADELPHIA SUPPLIES CO., INC.

Manufacturers of

METAL WINDOW FRAMES & SASH

DEISSLER'S PATENTED VENTILATORS

GENERAL IRON WORKERS — HAND DRAWN CAME LEAD
FOX AND CLEARFIELD STREETS, PHILADELPHIA, PA.

CLIP OUT AND MAIL

STAINED GLASS, 37 Walden Street, Newtonville, Mass.

Please send me Stained Glass for one year.
My check for \$2.00 is enclosed.

I make stained and leaded glass windows. Please send me information about how to
become a member of the Stained Glass Association of America.

Name _____

Address _____

Members are urged to reciprocate the support of these responsible advertisers

RELIABLE SOURCES OF SUPPLY

Insertion for Non-advertisers, \$3.00 per issue

COLORS AND ARTISTS' SUPPLIES

B. F. Drakenfeld & Co., 45-47 Park Place,
New York.

L. Reusche & Co., 2 Lister Avenue, Newark,
New Jersey.

Leo Popper & Sons, 143 Franklin Street, New
York.

GALVANIZED STEEL BARS

Chicago Metallic Sash Co., 2112 Ogden
Avenue, Chicago, Ill.

White Metal Rolling & Stamping Corp.,
80-84 Moultrie St., Brooklyn, N. Y.
Branch Factory, 95 Reynolds Ave., Prov-
idence, R. I.

GLASS

S. A. Bendheim Co., Inc., 16 Horatio Street,
New York City.

Blenko Glass Co. (formerly Eureka Glass
Co.), Milton, W. Va.

Kokomo Opalescent Glass Co., Kokomo,
Indiana.

Leo Popper & Sons, 143-47 Franklin St.,
New York City.

The Paul Wissmach Glass Co., Inc., Paden
City, W. Va.

CAME LEAD

White Metal Rolling & Stamping Corp., 80-
84 Moultrie St., Brooklyn, N. Y. Branch
Factory, 95 Reynolds Ave., Providence,
R. I.

GLASS, JEWELS AND NOVELTIES

Leo Popper & Sons, 143-47 Franklin St.,
New York City.

The Paul Wissmach Glass Co., Inc., Paden
City, W. Va.

COLORED GLASS FOR SIGNS, ETC.

Kokomo Opalescent Glass Co., Kokomo,
Indiana.

Leo Popper & Sons, 143-47 Franklin St.,
New York City.

The Paul Wissmach Glass Co., Inc., Paden
City, W. Va.

GERMAN ANTIQUE GLASS

S. A. Bendheim Co., Inc., 16 Horatio St.,
New York City.

Leo Popper & Sons, 143-47 Franklin St.,
New York City.

METALLIC SASH SUPPLIES

Chicago Metallic Sash Co., 2112 Ogden
Avenue, Chicago, Ill.

Philadelphia Metal Window Frames Co.,
Fox and Clearfield Streets, Philadelphia,
Pa.

SOLDER

White Metal Rolling & Stamping Corp.,
80-84 Moultrie St., Brooklyn, N. Y.
Branch Factory, 95 Reynolds Ave., Prov-
idence, R. I.

VENTILATORS

National Metallic Sash Co., 3440 West
Lake St., Chicago, Ill.

Philadelphia Metal Window Frames Co.,
Fox and Clearfield Streets, Philadelphia,
Pa.

Rossbach & Sons, Inc., 512-520 South Wash-
tenaw Ave., Chicago, Ill.

THE STAINED GLASS ASSOCIATION OF AMERICA

MEMBER CHAMBER OF COMMERCE OF THE UNITED STATES

WILBUR HERBERT BURNHAM, 1126 Boylston Street, Boston, Massachusetts, *President*
HENRY LEE WILLET, Philadelphia, Pennsylvania, *First Vice-President*
HAROLD W. CUMMINGS, San Francisco, California, *Second Vice-President*
A. W. KLEMME, High Point, North Carolina, *Treasurer*
FRED P. OPPIGER, 2700 St. Vincent Avenue, St. Louis, Missouri, *General Secretary*

EXECUTIVE COMMITTEE

CHARLES J. CONNICK
HAROLD W. CUMMINGS

HAROLD RAMBUSCH
GEORGE D. SPIERS

HENRY LEE WILLET
HENRY KECK

MEMBERSHIP COMMITTEE

GEORGE D. SPIERS

RUPERT P. SCHMITT

JOHN D. WEAVER

COMMITTEE OF EDUCATION

HAROLD RAMBUSCH, *Chairman*

HENRY LEE WILLET

OTTO W. HEINIGKE, 26 East 13th Street, New York City, *Councillor, National Chamber of Commerce*

HONORARY MEMBERS

DR. RALPH ADAMS CRAM
OTTO W. HEINIGKE

DR. CHARLES D. MAGINNIS
JAMES SHELDON

LIFE MEMBERS

LUDWIG VON GERICHTEN

HENRY HUNT

MEMBERSHIP

Winter 1941

LOS ANGELES, California
American Art Glass Co.
Beverly Art Glass & Mirror Co.
Judson Studios

MILWAUKEE, Wisconsin
Conrad Schmitt Studios
T. C. Esser Company

NEW YORK CITY, New York
G. Owen Bonawit, Inc.
Daprato Studio, Inc.
Ernest W. Lakeman
Joep Nicolas
Rambusch Decorating Company
Local Association, Twelve Studios

PATERSON, New Jersey
Edward W. Hiemer & Co.
The Payne-Spiers Studios, Inc.

PHILADELPHIA, Pennsylvania
D'Ascenso Studios
Henry Lee Willet Stained Glass Co.
Uhrig Brothers

BOSTON, Massachusetts
Wilbur Herbert Burnham
Charles J. Connick
Reynolds, Francis and Rohnstock

BROOKLYN, New York
Frank J. Blecha

CHATTANOOGA, Tennessee
Foster Art Glass Co.

COLUMBUS, Ohio
Franklin Art Glass Co.

DELMAR, New York
Cathedral Art Glass Co.

DETROIT, Michigan
Detroit Stained Glass Works

GLOUCESTER, Massachusetts
Alice D. Laughlin

HIGH POINT, North Carolina
High Point Glass & Decorative Co.

HOLICONG, Pennsylvania
George W. Sotter Studios

PITTSBURGH, Pennsylvania
Henry Hunt Studios
Pittsburgh Stained Glass Studios
PROVIDENCE, Rhode Island
Decorative Window Company
SAINT LOUIS, Missouri
Jacoby Art Glass Company
SAN FRANCISCO, California
Church Art Glass Company
Cummings Studio

SEATTLE, Washington
Nyson Glass Company
SYRACUSE, New York
Henry Keck
TENAFLY, New Jersey
J. & R. Lamb Studios

Providence, Rhode Island
New York City
New York City
Newport, Rhode Island
Milton, West Virginia
Milton, West Virginia
Philadelphia, Pennsylvania
Boston, Massachusetts
Chestnut Hill, Massachusetts
Boston, Massachusetts
Indianapolis, Indiana
Boston, Massachusetts
Wauconda, Illinois
Charles City, Iowa
Chicago, Illinois
Roxborough, Philadelphia, Pa.
Paterson, New Jersey
New York City
New York City
Paden City, West Virginia
Milwaukee, Wisconsin
Philadelphia, Pennsylvania
Cincinnati, Ohio
Germantown, Philadelphia, Pa.
Adrian, Michigan
Paterson, New Jersey
Kokomo, Indiana
Arlington Heights, Massachusetts
Los Angeles, California
Melbourne, Australia
Columbus, Ohio
Boston, Massachusetts
Philadelphia, Pennsylvania
San Jose, California
Philadelphia, Pennsylvania
Berkeley, California
Boston, Massachusetts
Narbeth, Pennsylvania
Milwaukee, Wisconsin
Belmont, North Carolina
Dallas, Texas
San Francisco, California
Dayton, Ohio

ASSOCIATE MEMBERS

Frederick C. Barwick
S. A. Bendheim
Margaret Bendheim
Adé de Béthune
Marion Blenko
W. H. Blenko
David Bramnick
Don D. Bristol
E. Elizabeth Bruder
Wilbur H. Burnham, Jr.
Frankie Byrne
Robert S. Chafee
Oliver Spencer Croyden
Mary Dana
Fred R. Dandeneau
Raymond A. de Haven
Thomas R. Di Giacomo
Frederick S. Duncan
Mildred Z. Eves
A. G. Feldmeier
Joseph A. Freney
George Gugert
Rev. Jesse Halsey, D.D.
John W. Hathaway
Sister Helene, O.P.
Albrecht Holz
M. C. Hoss
Ruth M. Hunter
Richard W. Jung
D. Taylor Kellock, D.A., E.D.I.N.
William Kielblock
Ernest Kotzian
John A. Lahovin
Sylvain LeDeit
John H. Light
George J. Loeffert
Trovatore Mainini
Henry G. Matthews
Franklin X. McCormick
Rev. Michael McInerney, O.S.B.
Mrs. R. D. McIntosh
George D. Merrill
Gertrude Metcalf

Charles H. Meyer	Brooklyn, New York
James Mills	New York City
Edward L. O'Brien	Mt. Lebanon, Pittsburgh, Pa.
Wilhelmina V. Ogtrop	Berkeley, California
Adolph Opper	New York City
Carl Paulson	Providence, Rhode Island
George Payne	Paterson, New Jersey
E. Stanley Peck	New York City
Harry Pedersen	New York City
Conrad Pickel	Milwaukee, Wisconsin
The Very Rev. Noble C. Powell, D.D.	Washington, D. C.
William D. Pringle	Kansas City, Missouri
Jacob A. Renner	Paterson, New Jersey
Frank L. Reusche	Newark, New Jersey
George Schlagintweit	West Orange, New Jersey
Edwin J. Sharkey	Germantown, Philadelphia, Pa.
E. Eugenia Shepperd	Donna, Texas
Randell J. Sisco	Totowa Boro, New Jersey
Charles Van Arsdale Skinner	Newtonville, Massachusetts
Francis Palmer Smith	Atlanta, Georgia
Thomas Snyder	Newark, Ohio
Mrs. H. G. Spaulding	Washington, D. C.
Alfred J. Timler	Milwaukee, Wisconsin
Henryk Twardzik	Boston, Massachusetts
C. H. Willenberg	Los Angeles, California
Muriel Crosby Willet	Ambler, Pennsylvania
William J. Wilner	Collingswood, New Jersey
Henry Wilson	Hawthorne, New Jersey